

SIGMA

CINE LENS



FRONT
DIAMETER
95 mm
FILTER
DIAMETER
82 mm
IMAGE
DIAMETER
28.4 mm

18
35
T2.0

SIGMA

ft
∞
90'
30'
20'
15'
12'
10'
8'
6'

23
22
21
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19
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16
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12
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T
2
2.8
4
5.6
8
11
16

1/4



Revolutionary lenses for the era of high resolution digital cinematography

Performance born of SIGMA's experience in ultra-high megapixel digital photography — now ready to take on every challenge in the world of cinematography.

In the new era of high-resolution movie production, the arrival of reasonably priced, high-performance digital cinema cameras has changed the standard of what makes an excellent product in the industry and has expanded the freedom and potential of movie production. At the same time, when it comes to cine lenses, price and brand recognition are still often taken as proof of performance, which ends up being proportional to the production budget. In contrast to consumer products, professional cinema equipment is by its nature difficult to manufacture in volume, in turn causing lens R&D and innovations in manufacturing technology to lag behind progress in cameras. But SIGMA is different. Responding to the demanding requirements for lenses in the era of ultra-high megapixel still photography, SIGMA has developed the technologies required to produce high-performance lenses in volume. They have what it takes to offer a new solution to the cine lens market.

A lineup offering an astonishing combination of specifications and value — all thanks to our ultra-efficient vertically integrated production system.

At SIGMA's sole production site, the Aizu factory, they perform nearly all processes in-house, from parts and mold production to final lens assembly. This vertically integrated production system comprises both product development and manufacturing, making it a true one-stop resource. Their artisans bring expertise and skill together at the highest level in the pursuit of outstanding optical performance, while their suite of leading-edge manufacturing technologies make possible ultra-efficient, highly precise volume production. Offering a full lineup that delivers compact design and maximum optical performance at minimal cost. A lineup that satisfies every professional film making need while expanding the freedom and potential of cinematography. A lineup that leverages minimal equipment and investment to maximum results. With the goal of providing uniquely innovative lenses and unprecedented value, SIGMA has developed its new line of cine lenses.

100 & 100
percent retained percent new

100% retained



SIGMA has combined the highest level of optical performance with compact design while keeping the cost of development and production to a minimum. SIGMA had played the role of leader in the current era of 50-megapixel-plus ultra-high-resolution still photography. Now, in the realm of cine lenses, SIGMA is leveraging the outstanding optical performance of its Global Vision still lens lineup, which has been acclaimed by photographers around the world. Featuring the same high-quality optical components including lens cells and aperture mechanisms, these cine lenses deliver the highest level of optical performance and amazing value.

100% new



While retaining the same superb optical system, SIGMA's cine lenses feature a completely updated mechanical structure. Supported by this new design, the optimized specification includes all of the essential functions required for modern cinematography. Since its foundation SIGMA has believed in achieving top performance via high-precision parts. This principle and SIGMA's leading-edge manufacturing technologies have made possible ultra-high-efficiency mass production of these new lens lines.

Key features

Wide focal length coverage

The lineup covers everything from wide angle to telephoto. Produce an entire work with SIGMA lenses alone.

Compatibility

Compatibility has been confirmed with each brand of cinema camera.

Lenses for both S35 and full-frame

The High Speed Zoom Line is compatible with Super35, the image size standard used by typical digital cinema cameras, while the FF High Speed Prime Line and FF Zoom Line are compatible with a full-frame image circle.

Strong high-speed lens lineup

T1.5 is available in FF High Speed Prime Line, while T2 throughout the zoom range is available in High Speed Zoom Line. These options enable cinematographers to shoot with a wide range of expressive purposes.

Inspecting each and every lens

There are three requirements for outstanding lenses: fine design, precise manufacturing and inspection that ensures compliance with all specifications. SIGMA lenses are born of outstanding design concepts and excellent manufacturing technology, but they are not complete until they undergo their uncompromising lens performance evaluation. SIGMA has developed their own A1 proprietary Modulation Transfer Function (MTF) measuring system using 46-megapixel Foveon direct image sensors. Even previously undetectable high-frequency details are now within the scope of their quality control inspections. Each and every lens is checked before shipping. Thanks to the ultra-high-resolution sensors, high-performance shooting is assured.

6K-8K class resolution

The lineup features the same optical system that delivers 50-megapixel plus resolution in still photography. Therefore, these lenses are ready for higher resolution shooting, and are ideal for chroma keying as well.

Minimization of flare and ghosting

Computer-based ray tracing has been used from the design stage onward to minimize flare and ghosting and enhance contrast in backlit conditions. Ghosting has also been checked at every prototype stage, with its causes identified, assessed, and eliminated.

Sharpness combined with outstanding bokeh effect

To fulfill the high demands for image quality in still photography, SIGMA has solved a wide range of issues. The benefit of these efforts can now be enjoyed in cine lenses as well.

Color balance standardized across the lineup

All of the lenses in the lineup are designed to comply with SIGMA's CCI standard. Standardized color balance makes color correction a snap.

Mount Conversion Service

Seeing lenses as valuable assets, SIGMA now makes the Mount Conversion Service available for its new cine lenses. Successfully implemented for their still photography camera lenses, this service allows users to convert their lenses to and from EF, E and PL-mounts (charges apply). If the camera system changes, it is possible to simply convert the mount system to continue using the high-performance SIGMA lenses.

Robust accessory selection

The USB DOCK allows the user to connect the lens to a computer and update firmware, while the MOUNT CONVERTER MC-11 allows users to use the high performance of SIGMA's Canon EF mount interchangeable lenses with the Sony E-mount camera body. These and other accessories further enhance the convenience and ease of use of the new lens lineup.

Lightweight and compact

Leveraging the high-precision, high-efficiency mass production technologies developed for its still camera lenses, SIGMA has made extremely lightweight and compact cine lenses a reality. Featuring all functions essential to cinematography, these lenses keep weight and size to a minimum, while their specification is optimized for enhanced durability. The end result is a combination of performance and compact design at the highest level.

Dust-proof and splash-proof construction

The lineup features the same dust-proof and splash-proof construction as the SIGMA 150-600mm F5-6.3 DG OS HSM | Sports. With each ring and mount specially sealed to prevent water and dust from entering, this lens is ready for use in tough conditions. The unusually robust specification of the lineup allows the user to concentrate on shooting while significantly reducing the burden of maintenance.



100% metal body

The body is made completely of metal to stand up to tough professional use over the long term.

Luminous paint for enhanced visibility

The specification, gradation baseline, and lens change indications all feature luminous paint to aid in changing and operating the lens in the dark.

Laser engraving for enhanced durability

Information on each ring is laser-engraved for use over the long term. In addition, tape may be placed on gradations without fear of stripping away the paint when it is removed.

PL, EF and E-mount

Available lens mounts are the Canon EF mount, which is used on the majority of digital cinema cameras, the Sony E-mount, which is used on the Sony FS series, and the PL mount, which is used generally in film production. All lenses in the lineup may also be used on still cameras with the compatible mount for outstanding DSLR movie shooting.

*24-35mm T2.2 FF is not available in PL mount.

Cine-style front lens cap

All lenses come complete with a conventional cine-style front lens cap.

82mm filter size* 1

The filter size is standardized at 82mm, allowing users to use the same size of ND filter on different lenses.

*Certain lens models are not compatible with 82mm filters.

95mm front diameter 2

The front diameter is 95mm, similar to that of other cine lenses and compatible with matte boxes. Compared to lenses in the same class, SIGMA's cine lens is more lightweight and compact.

180° focus rotational angle 3

At 180°, the rotational angle of the focus ring is more than double that of a still camera lens, making possible extremely high-precision focusing. SIGMA has also optimized the cam for cine lenses for even easier long distance focusing.

Standardized gear positions 3 4 5

The positions of the gears in each ring are standardized, eliminating the need to adjust the follow focus, motor unit, or accessories even when the lens changes.

0.8M gear pitch 3 4 5

Each lens has a 0.8M gear pitch, which is the standard for cine lenses, ensuring compatibility with existing accessories.

Silent ring stoppers 3 4 5

The stopper of each ring incorporates a damper made of a special resin, resulting in silent operation. While offering a satisfying lock feel, this feature eliminates any metallic sounds, allowing the user to shoot with confidence in a quiet area.

160° zoom rotational angle 4

At 160°, the rotational angle of the zoom ring is more than double that of a still camera lens, making possible extremely high-precision zooming.

Iris with full manual control 5

Featuring the capability of full manual control, the iris ring offers smooth control without clicks. The T-stop display, which is standard in cine lenses, contributes to high-precision exposures. Just like other high-end cine lenses, the rotational angle of the iris ring is 60°.

Linear iris ring 5

The linear iris ring gives users the same rotational angle per T-stop for direct, intuitive control.

Mount with electronic contacts 6

The mount with electronic contacts allows the lens to communicate important information to the body (focal length, shooting distance, aperture, etc.).

*Electronic contacts are not available in PL mount.

Enhanced EF mount* 6

The hole for the stopper pin has been strengthened with a separate part to minimize loosening over time and enhance long-term use.

*Only applicable for Canon EF mount

Dedicated lens support foot 7

Coming as a standard accessory with all lenses in the lineup, the lens support foot helps minimize load on the camera body while enhancing mount stability. The height of the seating surface is designed for compatibility with other accessories. Even though the lens is compact, its robust design offers two different screw holes for this accessory to increase user options.

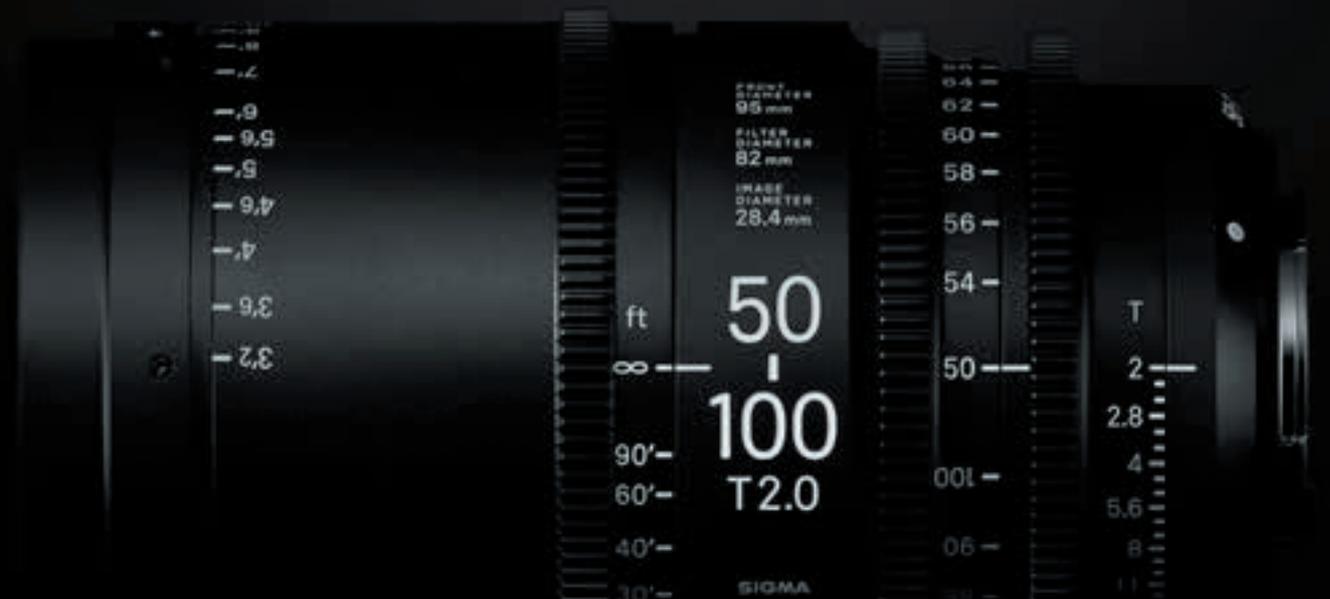
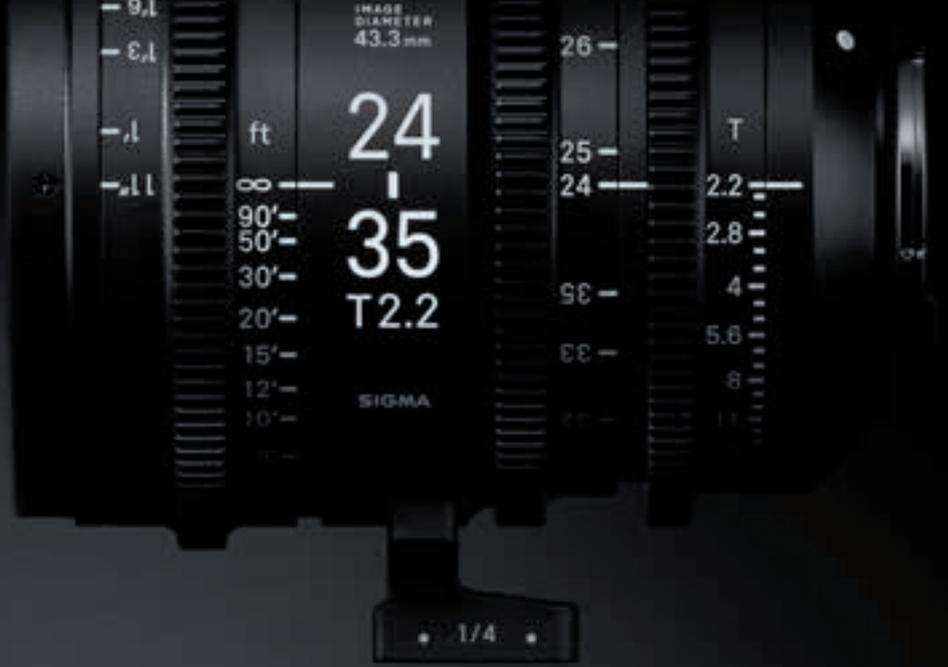


Zoom Lenses

For outstanding T2 brightness throughout the zoom range, SIGMA's High Speed Zoom Line offers an 18-35mm T2 lens and a 50-100mm T2 lens. The FF Zoom Line offers full-frame (FF) coverage with a 24-35mm T2.2 FF lens.

Optimized for ultra-high-resolution cinematography, every lens in these two lines is ready for 6K-8K shooting.

In addition, these innovative cine lenses combine two valuable qualities rarely found together: outstanding image quality and amazing compactness.



Specifications

High Speed Zoom Line

High Speed Zoom Line offers the constant aperture of T2 throughout the zoom range, and the optical performance is ready for high resolution shooting such as 6K–8K. Furthermore, while offering the highest image quality in its class, the zoom lens is of a compact construction and offers amazing value.



18-35mm T2



50-100mm T2

Focal Length	18-35mm	50-100mm
Aperture	T2.0 to T16	T2.0 to T16
Number of Diaphragm Blades	9 (Rounded diaphragm)	9 (Rounded diaphragm)
Close Focus ¹	0.28m / 11"	0.95m / 3'2"
Image Coverage	S35 Digital Φ 28.4mm	S35 Digital Φ 28.4mm
Front diameter	95mm	95mm
Filter Size	82mm	82mm
Length	EF mount ²	129.5mm
	E-mount ³	155.5mm
	PL mount ⁴	TBD
Weight ⁵	EF mount	1445g
	E-mount	1505g
	PL mount	TBD
FF ⁶	–	–
S35 ⁷	76.1°– 43.8°	31.5°– 16.0°
APS-C ⁸	76.5°– 44.2°	31.7°– 16.1°
Barcode No.	EF mount 0085126 210663	EF mount 0085126 693664
	E-mount 0085126 210670	E-mount 0085126 693671

¹ Close focus distance is measured from the image plane ² Front to EF mount flange ³ Front to E-mount flange ⁴ Front to PL mount flange ⁵ Without lens support foot ⁶ Horizontal angle of view for a full-frame camera aperture (aspect ratio 1:1.5, dimensions 36mm×24mm / 1.42"× 0.94") ⁷ Horizontal angle of view for a super 35 digital cinema camera aperture (aspect ratio 1:1.8, dimensions 24.6mm×13.8mm / 0.97"× 0.54") ⁸ Horizontal angle of view for an APS-C camera aperture (aspect ratio 1:1.5, dimensions 23.7mm×15.7mm / 0.93"× 0.62") Barcode number for PL mount has not been determined.
The specifications are subject to change without a notice.

FF Zoom Line

FF Zoom Line is compatible with a full frame image circle, and the optical performance is ready for high resolution shooting such as 6K–8K. It provides a rare option for cinematographers since very few lens can cater for the requirements of the latest digital cinema cameras' image sensor, which is larger than Super 35, and expand the range of shooting devices. This is the cinema zoom lens offering the highest image quality and compact design.



24-35mm T2.2 FF

Focal Length	24-35mm	
Aperture	T2.2 to T16	
Number of Diaphragm Blades	9 (Rounded diaphragm)	
Close Focus ¹	0.28m / 11"	
Image Coverage	FF Φ 43.3mm	
Front diameter	95mm	
Filter Size	82mm	
Length	EF mount ²	122.7mm
	E-mount ³	148.7mm
	PL mount*	–
Weight ⁵	EF mount	1440g
	E-mount	1500g
	PL mount*	–
FF ⁶	84.1°– 63.4°	
S35 ⁷	60.8°– 43.8°	
APS-C ⁸	61.2°– 44.2°	
Barcode No.	N/A	

*24-35mm T2.2 FF is not available in PL mount.

Prime Lenses

These five prime lenses range from 20mm to 85mm and all offer T1.5 brightness. Rivaling a high-end prime set with their outstanding image quality, they also offer full-frame coverage and amazing compactness. Offering five lens options from the start, the FF High Speed Prime Line lets users get all the cuts they need without changing the lighting. The essence of cinematography is at their fingertips.

Specifications

FF High Speed Prime Line

The lineup ranges from 20mm to 85mm, and all five lenses are T1.5. It is compatible with full frame, and while being more compact, it can offer superior resolution than other high-end prime sets do. With the five prime lenses from FF High Speed Prime Line, there is no need to change the lighting to shoot a variety of cuts, and it is possible to meet the demands that professional movie creation requires.



20mm T1.5 FF



24mm T1.5 FF

Focal Length	20mm	24mm	
Aperture	T1.5 to T16	T1.5 to T16	
Number of Diaphragm Blades	9 (Rounded diaphragm)	9 (Rounded diaphragm)	
Close Focus ¹	0.276m / 11"	0.25m / 10"	
Image Coverage	FF Φ 43.3mm	FF Φ 43.3mm	
Front diameter	95mm	95mm	
Filter Size	–	82mm	
Length	EF mount ²	118mm	95mm
	E-mount ³	144mm	121mm
	PL mount ⁴	TBD	TBD
Weight ⁵	EF mount	1335g	1125g
	E-mount	1395g	1185g
	PL mount	TBD	TBD
FF ⁶	94.5°	84.1°	
S35 ⁷	70.3°	60.8°	
APS-C ⁸	70.8°	61.2°	

¹ Close focus distance is measured from the image plane ² Front to EF mount flange ³ Front to E-mount flange ⁴ Front to PL mount flange ⁵ Without lens support foot ⁶ Horizontal angle of view for a full-frame camera aperture (aspect ratio 1:1.5, dimensions 36mm×24mm / 1.42"×0.94") ⁷ Horizontal angle of view for a super 35 digital cinema camera aperture (aspect ratio 1:1.8, dimensions 24.6mm×13.8mm / 0.97"×0.54") ⁸ Horizontal angle of view for an APS-C camera aperture (aspect ratio 1:1.5, dimensions 23.7mm×15.7mm / 0.93"×0.62") The specifications are subject to change without a notice. Barcord number for Prime lenses has not been determined.



35mm T1.5 FF



50mm T1.5 FF



85mm T1.5 FF

35mm	50mm	85mm
T1.5 to T16	T1.5 to T16	T1.5 to T16
9 (Rounded diaphragm)	9 (Rounded diaphragm)	9 (Rounded diaphragm)
0.30m / 1'	0.40m / 1'4"	0.85m / 2'10"
FF Φ 43.3mm	FF Φ 43.3mm	FF Φ 43.3mm
95mm	95mm	95mm
82mm	82mm	86mm
95mm	102mm	134.5mm
121mm	128mm	160.5mm
TBD	TBD	TBD
1135g	1295g	1475g
1165g	1355g	1535g
TBD	TBD	TBD
63.4°	46.8°	28.6°
43.8°	31.5°	18.8°
44.2°	31.7°	18.9°

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